EARL MOUNTBATTEN OF BURMA, THE NEXT DEFENCE CHIEF, WITH A PORTRAIT OF HIS FATHER, ALSO A FIRST SEA LORD.

Admiral of the Fleet Earl Mountbatten of Burma, who has been First Sea Lord since 1955, will take up his new post as Chief of the Defence Staff in July. He will succeed Sir William Dickson. In this photograph, taken at the Admiralty, he is standing next to a portrait by de Laszlo of his father, Admiral of the Fleet 1st Marquess of Milford Haven, formerly Prince Louis of Battenburg. Earl Mountbatten was born in Windsor in 1900. In 1917 his father relinquished his title and assumed the surname of Mountbatten. The present Earl was educated at Osborne, Dartmouth and Christ's College, Cambridge. During the First World War he served as a midshipman and as a Sub-Lieutenant. He became an Acting Vice-Admiral in 1942, but it can be said that his real fame began in 1939 during his command of H.M.S. *Kelly*, which was torpedoed off Norway and which eventually sank near Crete. In 1941 he commanded H.M.S. *Illustrious*, and in 1942 was appointed Chief of Combined Operations by Sir (then Mr.) Winston Churchill, and in this capacity he planned the raids on St. Nazaire and Dieppe. In 1943 he became Supreme Allied Commander, South-East Asia, a post which he held until after the war, when he took over as Viceroy of India in 1947 during a most difficult period. The following year he was Flag Officer, First Cruiser Squadron, Mediterranean Fleet, before becoming Fourth Sea Lord two years later. In 1952 he was Commander-in-Chief, Allied Forces, Mediterranean, and after this appointment moved to Whitehall. During his years as First Sea Lord he has been particularly interested in the possibilities of nuclear propulsion. In 1922 he married the Hon. Edwina Ashley. They have two daughters, Lady Brabourne and Lady Pamela Mountbatten.

PHOTOGRAPHED FOR THE FIRST TIME—THE ASTONISHING COURTSHIP RITUAL OF THE GREATER BIRD OF PARADISE IN ITS ADOPTED HOME.

A REMARKABLE feat of photography has been achieved on the tiny West Indian island of Little Tobago, which has for half a century been a sanctuary for one of the world's most shy and beautiful birds, the Greater Bird of Paradise. An American, Mr. Frederick Truslow, has succeeded in taking these unique photographs of the birds' courtship ritual, a ceremony rarely witnessed by man and never before photographed in their own habitat. The Greater Bird of Paradise (*Paradisæa apoda*) is a native of the Aru Islands, off New Guinea. In the middle of the last century a report of this bird's amazing courtship displays was written by the celebrated naturalist and explorer Mr. Alfred Russel Wallace, who wrote of the bird as among "the most beautiful and most wonderful of living things." He went on to claim "whole trees . . . filled with waving plumes." He illustrated this statement by a woodcut which, until these photographs were obtained, stood as the sole visible evidence of the phenomenon. No one else had since been able to justify Mr. Wallace's claim. Now, not only has the scene so vividly described by him been witnessed again, but a colour film has shown that Mr. Wallace's description and the woodcut were perfectly accurate. Furthermore, this remarkable ritual has been observed not in the bird's native Aru Islands, in the East [*Continued, opposite page.*

(Right.) THE CLIMAX OF THE MATING DANCE. THE BIRD'S WINGS ARE RIGID, ITS BEAK IS GAPING AND ITS PLUMES FROTH OUT ABOVE IT.

(Bottom left.) THE AGITATED MALE BIRD OF PARADISE DISPLAYS IN THE OPEN ON A TREE BRANCH DURING ITS ELABORATE COURTSHIP RITUAL ON LITTLE TOBAGO.

(Bottom right.) WITH SQUAWKING CRIES THE MALES WOULD STRUT AND PREEN THEMSELVES, WORKING UP INTO A HYPNOTIC TRANCE, TO THE AMAZEMENT OF THE FEMALE BIRDS.

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DAY AFTER DAY THE MALES OF THE GREATER BIRD OF PARADISE POSED MOTIONLESS FOR LONG PERIODS, APPARENTLY IN A HYPNOTIC TRANCE. PART OF THE COURTSHIP RITUAL ON THE WEST INDIAN ISLAND OF LITTLE TOBAGO. NEVER PHOTOGRAPHED BEFORE.

Continued.] Indies, but on the other side of the world, on Little Tobago, in the West Indies. How these birds have come to live in a part of the earth quite foreign to all birds of paradise is another fascinating story. Towards the end of the last century the soft golden plumes of the Greater Bird of Paradise became some of the most valued ornaments in women's fashion. As a result of the enormous demand for these feathers, hunters from many countries sought easy money and slaughtered the birds by the hundred. Legislation had no effect, and it became clear that unless something drastic was done these beautiful birds would soon be extinct. To prevent this, Sir William Ingram, who was then Managing Director of *The Illustrated London News*, purchased the mile-long island of Little Tobago, in British West Indies, for use as a sanctuary, and made arrangements to transport a colony of birds from the Aru Islands. It was a bold experiment, but it worked. By 1912 forty-seven birds had been set free on the island; and in the wooded protection of Little Tobago, similar to that of the Aru Islands, the birds have happily established themselves. The present number is about thirty-five. Yet in spite of the success of the venture, the birds' mating dance long ago reported by Mr Wallace remained for so many years unwitnessed that the famous woodcut and the report of "whole trees . . . filled with waving plumes" came to be regarded as fanciful pieces of imagination, with no more basis in reality than tales of fiery dragons and mermaids and unicorns. Naturalists and photographers several times visited the island in the hope of catching sight of the ritual, but with no success. Then quite recently the National Geographic Society sponsored a small expedition to Little Tobago, led by Mr. E. Thomas Gilliard, Associate Curator of Birds at the American Museum of Natural History, who took with him Mr. Frederick Truslow, an expert photographer. These two men waited at dawn day after day, beset by innumerable snakes and scorpions, before finally being rewarded by the wonderful courtship display shown on these pages. Early one morning the two men heard the cries of a male bird which were soon answered by other males. The first male bird then appeared nearby, preening itself on a branch and calling out with a rich resounding cry which echoed through the woods and was answered at intervals by other birds. Although there was still no sign of any females, the male continued its elaborate preening, drawing its long tail wires through its beak, stretching first one wing and then the other, and squawking, with its wings pressed against its sides. These beckoning gestures were carried on with growing excitement, until at length another male bird appeared, and the two then began to display in the open, performing an excited dance which finally appeared to hypnotise the two birds and leave them exhausted. This morning dance continued for several days at much the same time, during which other male birds began to join in. Eventually a few female birds appeared on the scene, without apparently having much idea of what was going on. Day by day these dances became more frenzied. The culminating crescendo was a moment of complete hypnosis, where the male birds were poised crouched, their beaks open, their tails pointing downwards and their plumes raised in a golden spray above them. It was noticed that the birds with the longest ornamental plumes occupied the most central positions on the tree, and automatically gave place to any superior arrivals.

rederick K. Truslow and the National Geographic Society.

Above: THE BRONZE EQUESTRIAN STATUE OF GEORGE WASHINGTON, ONE AND A QUARTER TIMES LIFE-SIZE, COVERED WITH HEAVY GOLD LEAF, WHICH HAS RECENTLY BEEN COMPLETED BY MR. HERBERT HASELTINE. IT WAS DUE TO BE UNVEILED IN THE CLOSE OF WASHINGTON CATHEDRAL ON FEBRUARY 22, 1959. Below: THE WASHINGTON COAT OF ARMS.

A NOTABLE EQUESTRIAN STATUE, IN BRONZE, OF GEORGE WASHINGTON.

MR. HERBERT HASELTINE has recently completed a commission from the late Mr. James Sheldon to make an equestrian statue of George Washington. This was to be unveiled in the Close of Washington Cathedral, at Mount St. Albans, Washington, D.C., on February 22, 1959. Aware that existing monuments possess a number of historical inaccuracies, Mr. Haseltine spent several years obtaining accurate information concerning dress and military equipment. The sword is modelled on the one Washington used in battle, reputed to be his "favourite sword," now in the possession of the Smithsonian Institution. From the same place Mr. Haseltine obtained photographs of the uniform which [*Continued opposite*

Continued.] Washington wore when he resigned his commission at Annapolis. The saddle gave the sculptor the greatest trouble. For three years he could find no military saddle of the period, in England or the U.S.A. Eventually Sir James Mann, Director of the Wallace Collection and Master of the Armouries, Tower of London, produced one which the Duke of Wellington had used at the Battle of Waterloo. For his profile of Washington, the artist relied on a drawing in his possession by Rembrandt Peale. The Houdon bust in the Louvre, and a portrait by Charles Peale, helped him for the full-face study. Mr. Haseltine is deeply interested in the idea of including a mosaic of the Washington coat of arms in the granite pedestal which supports the bronze statue. These arms date back at least to the fourteenth century, and appear in the masonry of Hylton Castle, and on the south front of Sulgrave Manor. The authentic arms are reproduced here, together with the family's Latin motto

Photograph of the statue by A. Mekhitarian, Brussels.